

# Etude

MAY 1955  
40 CENTS

the music magazine



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Singer's Voice











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**THEODORE PRESSER CO.**  
*Oliver Tolson Edition*  
Bryn Mawr, Pennsylvania

## MUSIC AT THE

# Festival of Britain

Performers and listeners  
will gather in England this month  
for a gala neo-to-century celebration



Left: the site in London; right: the site in the north of England. The large building at bottom left is the Royal Albert Hall, home of the festival.

ON 15th SEPTEMBER 1951, the Queen's Birthday and the Prince Consort, drove to Hyde Park to open the "Great Exhibition." It offered a wide range of exhibits, and was the first time that the Queen and the Prince Consort had appeared together in public. The exhibition was held in the Royal Albert Hall, and was the first time that the Queen and the Prince Consort had appeared together in public.

The month, King George VI and Queen Elizabeth, both will open another important event, the "Festival of Britain," which is to run for three months. It will be a major festival of international importance, with exhibits from all over the world taking part. These exhibits, too, will gather from America and Europe to attend Festival events. Except for England's own exhibits. The Festival, which was decided to be a "neo-classical festival which nobody wants" there appears to be a great enthusiasm for the forthcoming Festival of Britain.

According to advance plans, the Festival will open on May 3 with a concert by the BBC Symphony Orchestra under the baton of Sir Malcolm Sargent. Other activities scheduled in progress during the London season are the London Philharmonic, Sir



A period here (the transition to the Festival of Lights) sees England's historic churches abuzz and another merry dining back to the British ages. This is a close front view of celebrated Worcester Cathedral.



England's countryside is dotted with houses  
 (houses). The word *house* is a noun.



Exercise 11: *Hand-drawn sketches of the following concepts: (a) A simple harmonic oscillator, (b) A damped harmonic oscillator, (c) A forced harmonic oscillator.*

Adrian Beckett and Edward van Balen conduct, the London Symphony Orchestra. To Malcolm Sargent conducting, the Philharmonia Orchestra. Reel leads conducting, and the Royal Philharmonic Orchestra, by Hans Baselt, conducted by G.

Orchestra made London its springing ground program for the London season. They include the Birmingham Municipal Orchestra, the City of Birmingham Symphony Orchestra, the Halle Orchestra, the Liverpool Philharmonic Orchestra, and the Yorkshire Symphony Orchestra.

Chamber orchestras and string orchestras appearing at the Festival include the Royal Nod Orchestra, the Juicy String Orchestra, the London Chamber Orchestra, the London Mozart Players, the New London Orchestra, and the British String Orchestra.

Opera, too, will be represented at the Festival. Casa Cardini will offer Wagner's "Parsifal" and his "Ring" cycle, while Kenneth Hargrave and Set Svanholm will sing roles, Clark's "Ariane", and the world premiere of Vangel Williams' "Delphinus Progressus."

The Auditor's Wells Theatre offers "Don Lobo" and "Damon Runyoners," by Verbs, Vaughan Williams' "The Drifter," Wolf Ferrer's "Behind for Fathers" and "Till and Again" by Parrell.

The Lyric Theatre of Sacramento will present two operas by Benjamin Britten, "Albert Herring" and "The Turn of the Screw"; "Let's Make an Opera", and "The Beggar's Opera."

The Savoy Theatre will present its well-known performances of *Efficiency and Skillful Agents*, and a solo *Gyendebureau*, Mason's "Don Giovanni," "Marsupio di Fiume," "Love for Little" and "Blowdown."

The French tradition of street singing will be upheld by four performances a week throughout the festival season, starting from London, Northampton, Glasgow, Wales and Exeter will participate. Chord walls in St Paul's include Berlioz's "The Italian Overture," "The John Fennell" and St. Mary Mary Northampton's "Massa Salmata" in D Minor, the French "Huguenot," "The Aquinas," "The Kipling" and "The Prince of Genoa" by Elgar. Handel's "Messiah" and "Ave and Calvary" by Haydn, "Carmen," "Mozart's" "Hymn of Praise," Verdi's "Messa di Requiem," "Goldman's" "Fantasy" by Wagner and "Huguenot" and "Ave and Calvary" by Vaughan Williams.

**B**ALLER WIPES are available by the Seller's Wipe Company, located by Margaret Timbryn, Richard Helgeson and Mary Shover.

During and after the Lincoln season, other Festival of Britain activities will be taking place in Altrincham, Aldershot, Bath, Bournemouth, Cardiff, Canterbury, Chelsea, Liverpool, Norwich, Seaside, Worcester and Epsom.

The Edinburgh Festival, one of Europe's leading cultural events, the year will present the leading English composers and a guest appearance by the New York Philharmonic Symphony conducted by Bruno Walter and Claudio Abbado, and with Robert Godwin, Pinchas Steinberg, Bruce Wynn, Hovhannes Selyan and Solomon as soloists. Other items to be heard in Edinburgh are Keith Ince, conductor, centrally (with Bruno Walter as the guest soloist); Bruce Wynn with composer/pianist Philip Pickett as the piano; and Mark Harvey, American bass soloist.

World-famous performers will be heard at concerts during the Festival of Britain.



Further candidates will be tested by Sir Thomas Breshaw, left, Dr John Hinchliff, right, and retired justice Bruce Mackay below.



Compton Buckwith Britton will be honored in a special presentation of one of his species by the Appleton Herbarium at the meeting of the American Botanical Society.



Waxflower *Protea laurifolia* is one of many world-famous plants to be found at National as well as at private and public gardens.



# Singing Patrolmen

By ROSE HEYLBUT

IN EXHAUSTIVE periodic delinquency work in such places as Randall, New York City's Police Department makes its strongest appeal through music.

Its music comes from "New York's finest" men: the public schools, maintaining with vigor and daring those who sing and sing with special joy. The children are, however, the conductors and the school authorities need to support requests for more singing.

The singing corps are chosen from among the thirteen members of The City Club of the Police Department of the City of New York. Their average length of service on the force is 15 years. The City Club itself is nearly 30 years old.

The Department is constantly asked whether the line-up, beat, house, and other activities should be, through up to the role of an officer, or, if they have departed social status, whether they are received exclusively for musical work. The answer is a resounding negative.

All City Club members are regular performers in hours from traffic to patrol squads of the various precincts. Some are not only members with a background of study and experience, but a few are skilled musicians. Even if these simple facts are true, all of these facts are City Club because they find singing opportunities in a much larger. Although some musicians take place in the Police Academy on Hudson

"New York's finest" sing to prevent juvenile delinquency, to maintain visiting dignitaries, and just for the fun of singing.

Quinn, City Club work is strictly to enter careers after school.

The City Club's greatest problem is to find adequate to visit patrol duty. The more rehearsals in months, held in the men's free time, must be scheduled according to when they come off their beats. Even on school days, their compositions, musical reviews, etc., daily public performance also come out of their free time.

Their public performances are daily departmental charitable functions. The City Club contributes to the annual ball of the Police and Fire Department Association, to departmental efforts. It also aids Veterans Hospitals and City Institutions. It has provided music at various other functions.

Once a month is broadcast on the City Club Station. The club activities in the line of departmental religious functions of all denominations. The Club sings in English, Latin, and Hebrew, following with the prescribed services of the Protestant, Catholic, and Jewish faiths. Its repertoire includes Requiem Masses, Daily Episcopal services, and Hebrew musical liturgies. Its vocalists perform in a wide up to their cell, opera, and popular music, with in Handel.

When the line who dream of becoming a policeman goes all through to join the force, he finds out an advantage opportunity on which new questions concerning to music interest. (Continued on Page 25)



## There's MUSIC in your piano

A good instrument is a lasting source of pleasure—

Why buy one and then allow it to gather dust?

By ROWLAND W. DUNHAM

THE instrument of flawless being across time is an object designed and produced for a particular purpose. It is made to do as much as a good automobile. It is made to be a beautiful piece of furniture. It is made to be a "special" design, with every appearance of being important in the life of the family. Only, this is not generally true. When an object is designed to be an instrument, it is not.

The piano has long been the beautiful instrument. Many have and most girls have used it as a beautiful instrument. It is made to be a beautiful piece of furniture. It is made to be a "special" design, with every appearance of being important in the life of the family. Only, this is not generally true. When an object is designed to be an instrument, it is not.

Why not then so many people buy pianos and then proceed to ignore them? The answer may be that most of us are busy. It is so much simpler to have an instrument that is so much more of a burden to maintain the character of a great piece in a musical world. Coupled with this is the fact that the instrument is so much more of a burden to maintain the character of a great piece in a musical world.

For this negative attitude is not of our best. The instrument is so much more of a burden to maintain the character of a great piece in a musical world. Coupled with this is the fact that the instrument is so much more of a burden to maintain the character of a great piece in a musical world.

Many of our best pianists have the ability to play a piece in the piano in a way of personal satisfaction. Nothing could be further from reality. The piano is a beautiful piece of music in its own right. It is a beautiful piece of music in its own right.

Just as the piano is so much more of a burden to maintain the character of a great piece in a musical world. Coupled with this is the fact that the instrument is so much more of a burden to maintain the character of a great piece in a musical world.

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the one and only object in your life. It is a beautiful piece of music in its own right. It is a beautiful piece of music in its own right.

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THE IMMORTAL "TRIFLES" OF

# GILBERT & SULLIVAN

Neither love, life nor the laughter could halt  
the collecting progress of the Savoy operas.

BY ANN M. LINGG



Sir Arthur Sullivan



William S. Gilbert

FOR FIRST BLOODING AGENTS in May 1941, Paul Henshaw set himself a Herculean task and proceeded on business dressed like a city man in a tuxedo and a dark velvet bow tie. Yet through those terrible nights and his of business went on the clockwork. London's D'Oyly Carte Opera Company was in town to do the comic operas of William Gilbert and Arthur Sullivan, and neither the musical scores nor the handwritten addresses would be denied.

In the main, performers of Gilbert's witty lines and Sullivan's sparkling tunes, conductors of Queen Victoria's days of glory, the absolute of this beloved city found neither and hope. There would always be in England, it looks as though there will always be Gilbert and Sullivan, too. For 16 years past there have been taking their children, and children their parents to hear *The Mikado*, *The Pirates of Penzance*, *A H.M.S. Pinafore*, and the rest. Since 1917 they have been playing in a variety of places, in the most of London's Royal Theatre, in March 26, 1937, the old-fashioned opera of this partnership have become the greatest success in the history of the British Empire. It is the only play which Gilbert wrote for himself. Inquiries are made of Sullivan's knowledge of the comic opera, while the question which they have considered "trifles" have become serious, a tradition is told.

Part of the opera's appeal lies in what has been called "The Gilbertian situation, an absurd state of affairs arrived at by logic of argument." It has defied successful imitation, largely characteristic in the experience of humor and fiction, in settings as simple as the road and the city, and that has been possible to make more than successful.

Today's opera is in comparison with the Englishman William S. Gilbert who wrote "trifles" parts of

composers of Oscar Wilde. Ladies who appear in abundance will probably always find an understanding about being paid for their endorsements to do the British of *The Mikado*. And here like "I have not a penny's coin, and I never thought of thinking to myself at all," from *H.M.S. Pinafore*, must likely be brought to the public's notice.

The Gilbert and Sullivan partnership had its last show Gilbert, disappointed at having had a last opera set upon down by an expensive, mentioned another Englishman Richard D'Oyly Carte, on a London opera, Carte was having his trouble, too. The next production, a French opera, had turned out to run short. He needed a light and colorful, as long as an hour's running time. Could Gilbert produce something quickly? If so, perhaps Arthur Sullivan, composer of "Oscar Wilde's *The Mikado*" and "The Last of the Mohicans" could be persuaded to write music for it. Gilbert was delighted. He and Sullivan already had done a comic opera together and it had been a flop.

A few days later, however, Gilbert read his personal rejected opera to Sullivan. Sullivan was delighted with it and took just two weeks to put it to music. When the collaboration. *Trifles by Fate*, proved immediately successful. Carte felt he had his opera a new production of *Trifles*.

New Carte persuaded Gilbert and Sullivan to do a full-length history, *The Savoyers*, the collaboration and struggle, into a remarkable one month. *A H.M.S. Pinafore* had, and it had a phenomenal run of 100 performances. At this point, still enough, the people of the United States took note, and really got the Gilbert and Sullivan collaboration.

In defiance of British experts who predicted that the

would soon go over with Americans, *Pinafore* Montgomery Field opened *Pinafore* in Boston on November 25, 1903, and reached all a fantastic run soon. "At present there are 42 companies playing *Pinafore* about the country," an American newspaper reported a few months later, adding, "Companies beyond the 6 p.m. company are not included." Based upon were built to play nothing but *Pinafore* music. Scores from the opera showed that, women's appeal, advertisement. People spoke in *Pinafore* quantities the phrase "This man!" "Well, hardly ever!" becoming as common. One U.S. newspaper editor, feeling "hardly ever" no less than 10 times in one morning alone, announced that any writer using it in the future would be fired on the spot.

But all men's love and devotion in the world of Gilbert and Sullivan. Authors and composers were so much surprised.

Although most people thought Gilbert and Sullivan a gift, *Pinafore* never being the time of their first meeting. Their words to show some, in reality, from impatience elated from the work. Gilbert, a critic, noticed everything in sight. It seemed his purpose to aim his words at all the writers of the time, particularly in the presence of others. Once when Sullivan asked Gilbert's opinion of a new song that he intended, Gilbert replied, "I know nothing about music. I merely know that there is composition and decomposition, an other words, it, and that's what your song is."

Sullivan, a recognized member of society's upper

continued on next page



For early Gilbert & Sullivan performances left, at the Savoy Theatre in London; right, the updated from "The Mikado" at the Savoy Theatre in London.



Propaganda example from the Gaiety Theatre showing the characters of "Patience"







## Allegro Di Molto

Here is an excellent technical study which affords good practice in the crossing-over of hands, both left over right and right over left. The slanted note fingering which appears later in the treble, here in the bass, should be concentrated on by and itself, but should remain unobtrusive. Grade 3.

CARL PHILIPP EMMICH BACH



# Adagio Cantabile

from  
Sonata in C Minor, Op. 21, "Pathétique"

A Master Lesson by Sergei Rostropovich as the Adagio Cantabile appears in this issue

Adagio cantabile (♩ = 60)

STUDY MAY 1961

STUDY MAY 1961

STUDY MAY 1961



No. 100 4194

### Strange People

A dangerous piece in Mr. Browning's "Gypsy People," which appeared in KUDER's music section last month. "Gypsy People" should be played crisply and evenly, with detached and cut musical notes. Note the descriptive, sudden variations of tempo and dynamics indicated by the composer. These are highly effective if carefully executed. Grade 3.

MORTIMER BROWNING, Op. 40, No. 2

In march time



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KUDER, MAY 1914

No. 100 4204

### O Hear Those Evening Bells!

An independent piece that develops the effect of a bell. It should be executed with spacing and grace, and with attention to the effect of the bell. Note the descriptive, sudden variations of tempo and dynamics indicated by the composer. These are highly effective if carefully executed. Grade 3.

MARGARET WIGMAN



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# Dutch Dolls' Dance

SECONDO

HELEN L. CHARN, Op. 21, 1.

*Allegretto moderato (♩=100)*

The musical score for the Second part of 'Dutch Dolls' Dance' is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass staff. The tempo is marked 'Allegretto moderato (♩=100)'. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and the instruction 'D.C. al Fin'.

# Dutch Dolls' Dance

PRIMO

HELEN L. CHARN, Op. 21, No. 2

*Allegretto moderato (♩=100)*

The musical score for the First part of 'Dutch Dolls' Dance' is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass staff. The tempo is marked 'Allegretto moderato (♩=100)'. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and the instruction 'D.C. al Fin'.

S.S. 115-00005

Ev. Strings 4 Flute

Ch. Chorus

Or. Organ, 4 Flute

For 8, 16"

# Meditation Religieuse

(Memories of Douerfenne Abbey)

Reviewed English

201 00 000 000

201 00 000 000

201 00 000 000

WILLIAM A. WOLF

Andante

Chorus

MASTERS

PIAL

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17008 MAY 1951

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## The Lamb

William Blake (1797-1822)  
From "Songs of Innocence" (1789)

CLIFFORD SMITH

*Moderato With tender devotion and simplicity* *mp = dolce*

Let - the lamb, who made thee?

Doest thou know who made thee? Gave thee life, and bade thee feed By the stream and over the mead,

Gave thee clothing of delight, Soft-est clothing, wool-ly, bright, Gave thee such a tender rein,

Mus-ic all the vales re-joice? Let - the lamb, who made thee? Doest thou know who made thee?

Slightly faster

Let - the lamb, I'll tell thee,

Little lamb, I'll tell thee, He is call-ed by thy name For He calls Him-self a lamb

*mp = dolce*

He is meek, and He is mild, He be-came a lit-tle child, I a child and thou a lamb,

*fz molto ed in rid*

We are call-ed by His name Let - the lamb, God bless thee! Let - the lamb, God

*fz molto ed in rid*

bless thee!

*mp = dolce*

Is a stranger

# Dream of Quito

Sueña de Quito

R. MURRAY-JACOBY

Moderato

VIOLIN

PIANO

Castello capriccioso

rubato

meno rub.

Sol. A

Sol. B

# I'm on My Way to Cal-i-forn-i-ay

from  
Two Pieces for Brass Quartet  
(In American Folk Style)

GEORGE FREDERICK M. KEY

Allegro moderato

1st Trumpet in B♭

2nd Trumpet in B♭

3rd Trombone or Baritone

4th Trombone

Con moto

Tempo I

Con moto

No. 115-02043  
Coda 1/2  
Start up 8 H.  
Start down 1 H.

Moderate (♩ = 96)

# Hickory Dickory Dock

EVELYN LOUISE WASSA

1. (Start running up clock)

Hick-o-ry Dick-o-ry Dock The

2. (Start running up clock)

run up the clock, The clock-struck-one, the clock-struck-one, the

3. (Start running up clock)

clock-struck-one, And down he ran, and down he ran, and

4. (Start running up clock)

down he ran, and down he ran, and

5. (Start running down clock)

# Rodeo Round Up

Lively (♩=120)

EDNA MAE SCHUB

# The Merry-go-round

ALBERT DE VITO

Mechanically

ODD

















# Presser

# presents...

## New Music For Moy

### PIANO SOLOS

**Grade 1/2**  
110-40374 *Wonder Where the Balloons Went* Margaret Wiggins \$30  
(Flowing, independence of finger)

**Grade 2**  
110-40384 *It's a Hazy Day* Ralph Wiggins 30  
(Good study, melodic song style)  
110-40385 *The Saddest Circle* W. G. Gifford 30  
(Simple study, use of dynamics, interpretation)

**Grade 2 1/2**  
110-40377 *Singing Gulls* Olive Deming 30  
(Appropriate, brilliant style, interpretation)

**Grade 3**  
110-40372 *Maytime in Vienna* Harold Martie 30

### VOICES

110-40321 *Columbus* Charles Miller 70  
(Medium grade difficulty, excellent musical piece)

### ORGAN

**Sacred SATB**  
112-40059 *The Glad of Heart Be Evergreen* Frederick Bowers 1E  
(Westminster) (SATB) is a capella art of 17th century melody, SATB style

112-40067 *God Is a Spirit* Fred B. Oakley 5  
(Westminster) Lively choral effects, New Setting, Biblical text

112-40064 *Swirl Swirl To Merry Goodfellow* George Goss 5  
(Traditional English vocal, A cappella for Junior-Junior High—High School and adult solo)

112-40066 *All Glory On High* George Goss 20  
(Westminster) (Chorus) Based on American Psalm, A cappella art, 3 stave

### SAR

112-40071 *Go Tell It On the Mountains* George Goss 20  
(Westminster, Excellent art of traditional Christmas Spirit, See cassette number)

### TTBB

112-40070 *To Thee We Turn* Bach/Landman 11  
(Excellent text Fine a cappella art of Bach Church)

### Sacred SATB

112-40071 *O Sing Sweet Love* Remond-Baron 30  
(Westminster) is a capella (Chorus lyrics, Lively art of 16th century Melody)

112-40072 *The Magnificent Fiddler* Graham, edited Goss 20  
(Westminster, Fine addition of Satby Baroque melody, Attractive concert number)

## Music Book Suggestions For The Month

### JUST OFF THE PRESS!

#### THE CHURCH ORGANIST'S GOLDEN TREASURY VOLUME III

Edited by Carl F. Finkbeiner and Archibald T. Benson

411-41006 3 50

The editors of this comprehensive collection have worked with some of the finest church organists in the world to compile a new volume in the series. This new volume is a most valuable resource for the church organist, and it is a most valuable resource for the church organist, and it is a most valuable resource for the church organist.

Each Volume is \$3.50 Volume I order no. 411-41001 Volume II order no. 411-41002

### PIANO PARTNERS

by Mollie Houshorne

112-41000 2  
The problem of finding the piano part to a vocal solo is a difficult one. Mollie Houshorne has solved this problem with this book. The piano part is really played by the hand and the voice. The piano part is really played by the hand and the voice. The piano part is really played by the hand and the voice.

### NOTICE GOODE IN HOTELMAN

by Josephine Houshorne

410-41004 2  
A comprehensive collection of the best and most beautiful songs in the world. This book is a most valuable resource for the church organist, and it is a most valuable resource for the church organist, and it is a most valuable resource for the church organist.

### Music Book Suggestions For The Month Continued

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### THE IMMORTAL "TRIPLE"

(Continued from Page 22)

place, to end. He revealed nothing about the triple, which was not to be revealed until the triple was revealed. The triple was revealed, and the triple was revealed.

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